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Landscape

J. B. C. Corot (1796-1875)

Gift of Augustus Hemenway, in memory of Louis and Amy Hemenway Cabot

A Landscape by Corot

A Memorial Gift

THE beautiful painting by Corot, reproduced above, was given to the Museum during the past month. It measures 0.90 m. by 1.15 m., and is signed in the lower right corner COROT.

Through a grove of slender trees, a path leads to a little clearing, bright in the sunlight; beyond, the thick woods rise to a hill-crest crowned by the buildings of the village. Two women and a little girl, retreating along the woodland path, have almost reached the clearing; their companion has been unable to resist the beauty of the wild flowers and has turned to the left to gather some. At the right in the shadow stands a cow.

The picture is of the type most pleasantly associated with Corot, presenting the magic and poetic charm of the pale green foliage of spring, of sunlight beyond deep shadow, of early dawn — or is it advancing twilight? Technically it represents the perfection of his method in his great period, known as the *Ville d'Avray* period.

BEGINNING FEBRUARY 6 a series of eight lectures for foreign-born pupils of the Boston Evening Schools will be given at the Museum on Sunday afternoons at 3 o'clock under the direction of Mr. W. W. Locke of the Civic Service House. After each lecture, groups will be conducted through the galleries to see the various collections of the Museum.

A Recent Accession of Tapestries

THE three French tapestries recently purchased from the Katherine C. Pierce Fund, the Francis Skinner Fund, and the Sarah Elizabeth Simpson Fund have been hung in the Gothic Room. These pieces belonged formerly to the collections of the Comte de Talhouët of Paris, Monsieur de la Chaussée of Bourges, and Monsieur Daguerre of Paris. They were lent to the Museum in the summer of 1914, and were so much enjoyed and appreciated by visitors and students that it is a matter of congratulation that the Museum has been able to add them to its permanent collection.

The two smaller pieces, with designs of flowering fields, woven into one of which are the figures of two children and into the other a man, a woman, and two children, are the oldest. The one with the children is of the type called in English a "Verdure," and in French "*Mille Fleur*" or "*Fleurette*." The third piece is an allegorical representation of Music. All three tapestries are rich and sparkling in color, suggesting the old Gothic glass of French churches. This effect of brilliancy has been obtained by the use of a few strong, clear colors, and no half tones. Where less strong contrast of color was wanted, the two adjoining colors have been woven in short, parallel lines, known as hatching.

Earliest of the three pieces is the Verdure